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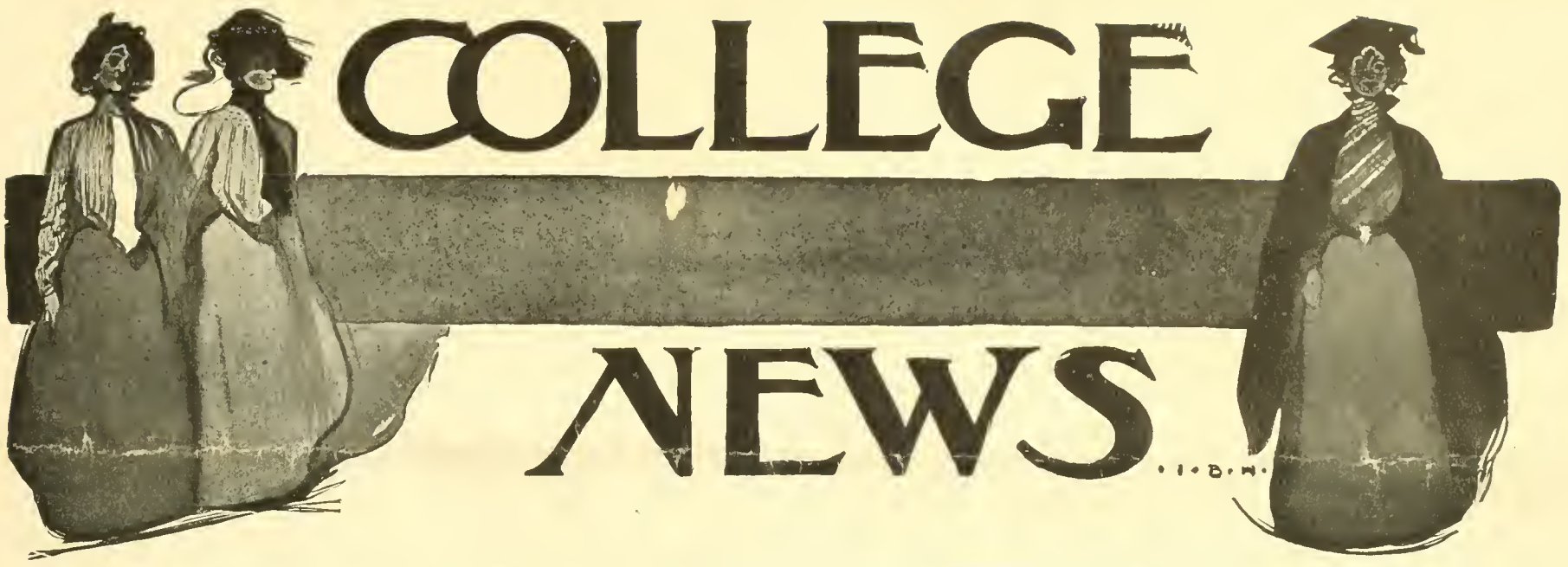

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1906 LEGENDA.

The 1906 Legenda was issued just before the close of college for the Christmas recess, and during the last few days nobody appeared in public without a copy. In the halls, on the stairs, in the library, a Legenda formed the centre of every group,—Freshmen hunting for the pictures of their most adored Seniors, Seniors hunting for their own carefully concealed "grinds," everybody hunting for the long-promised "new features," exclaiming, commenting. And what is the general verdict?

The Legenda, over which you have toiled so long and faithfully, 1906, is an excellently planned one. There is no "weak spot" in the middle of your table of contents. The arrangement of material is logical and well thought out; the histories of college and college organizations are of especial interest, and the new views of the campus and buildings are delightful.

From a purely technical standpoint, the 1906 Legenda does not reach the standard of previous years. The sketches, while much more numerous than ever before, are not comparable to those in the 1904 and 1905 Legendas, and there is a surprisingly large number of careless mistakes in the matter of minor details—mistakes due, for the most part, (we hope,) to a rather too hasty reading of proof. Letters transposed or inverted, misspelled words, and occasional cases of most astonishing punctuation are in evidence, and while these things are not criminal, one hardly expects to find such a multitude of them in so supposedly finished a class record as the Legenda. Nor is one prepared to encounter the verb "enthuse," or such bits of—shall we say English?—as "an awful blow," "each heralded by their class cheer," "really perfectly splendid," and the like, in serious accounts of the growth of our college customs and organizations.

But what it lacks in technique the 1906 Legenda makes up in originality. The loss of personal "grinds," so loudly bewailed, is more than compensated by the excellent parodies and clever "hits" on college doings and sayings that form the last section of the volume. They are, for the most part, unusually good, and they leave us in so pleasant a humor that the slurring of minor details does not seem so important after all, and we can say, whole-heartedly, "Congratulations, 1906!"

Book Exhibit at Billings Hall.

The present exhibit at Billings Hall, preeminently intended for students of Italian 3 and 6, illustrates very completely the periods of Italian literature from its earliest beginnings through the 16th century, (following the first thirteen chapters of Garnett's History of Italian Literature,") with the exception of the 15th century, which formed the subject of the previous exhibit. The books selected for this exhibit are, with two exceptions, now shown for the first time, and include a number of first editions, and several books from the Aldine press.

The beginnings of Italian literature, marked by the rise of the school of Sicilian poets, is represented by verses by Cielo dal Carno and Jacopo da Lentino contained in a book of "Poeti Antichi" published in Naples in 1661. In this same volume are early lyrics by Guittone di Arezzo, Guido Guinicelli, Guido delle Colonne, Guido Cavalcanti, Cino da Pistoia, Lapo Gianni, Dino Frescobaldi, Giani Alfani, with sonnets by Folgore di San Geminiano and humorous rimes by Cecco Angioleri. The didactic poetry of the period is represented by the Tesoretto of Brunetto Lantini.

Of the writings of Dante, the "Convito" and the Divine Comedy are shown, together with a manuscript copy of Boccaccio's life of Dante, written on paper of the 15th century. Petrarch is represented by his "Secretum," "De Remediis," and "Le Cose Volgari" the latter bound in morocco with Groliersque patterns and an ornamented title page. A number of Boccaccio's works are shown, his "Filocopo," first and longest of his works of fiction, his "De Casibus Virorum Ilustrium," his "Fiammetta," a manuscript copy of the "Ameto" on paper dated 1488, the Decameron, in an edition of 1538, the "Amorosa Visione," published in 1551, the "Filostrato" in a folio manuscript upon paper of the first half of the 15th century, and two minor works, the "Corbaccio" and "Urbano."

The 15th century writings treated in chapters VIII, IX, X and XI of Garnett's history, and illustrated in the previous exhibition, are not as a whole illustrated in the present one. Exception is made in the case of the "Rime" of Domenico Burchiello, and the collection of sonnets entitled "La Bella Mano." First editions of the "Amadigi" of Bernardo Tasso, and the "Girone il Cortese" of Luigi Alamanni are also included, that of the "Amadigi" bearing the autograph of Ascanio Centorio on the title page.

A group of chivalric poets of the 16th century follow, of whose works, the "Guerino il Meschino" of Tullia d'Aragona, published in Venice in 1560, the "Death of Ruggiero" of Giambatista Pescatore, published in 1548, a first edition, 1535, of the "Triumphs of Charlemagne" of Francesco de' Lodovici, the "Angelica Innamorata" of Vincenzo Brusantini, and the "First Exploits of Orlando" of Lodovico Dolce are shown. The volumes of this series all display the interesting woodcut title pages of this period. Of the epic poetry of this time the "Italia Liberata da Gothi" of Giovanni Giorgio Trissino is an example, in connection with his tragedy "Sophonisba," and a first edition of his "Grammatichetta."

The works of Machiavelli represented are his history of Florence and an Aldine first edition of his Discourses. His rival Francesco Guicciardini, is represented by his history of Italy. Other prose writings of the 16th century shown are translations of the Latin writings of Paolo Giovio, Bishop of Nocera, an edition of his "Gli Elogi," published 1557, and his "History of his Own Times," published in 1551, are both translated by Lodovico Domenichi. Other histories follow; a first edition of the history of Florence by BenedettoVarchi, published in Florence in 1721, other histories of Florence, that of Jacopo Nardi, a third by Scipione Ammirato, the copy shown being a manuscript on paper of the 17th century, and Petro Bembo's history of Venice, published in 1552.

Giorgio Vasari, one of the greatest prose writers of the period is represented by his "Lives of the Painters, Sculptors and Architects" and Baldassare Castiglione, another almost as great, by his "Cortegiano" in an Aldine first edition of 1528, a very rare and valuable book. The "Institutione de L'Homo" of Alessandro Piccolomini, published in 1502, follows a first edition of Pietro Bembo's "Asolani" is especially interesting for its annotations by the author, which were intended as corrections for the second edition. Other writings number a first edition of Giovanni Battista Gelli's "Circe," a first edition of "La Libraria" of A F Doni and the "Libri della Osservationi" of Lodovico Dolce. A few of the Petrarchists conclude the exhibition, comprising the "Rime" of Agnolo Firenznola in a first edition of 1519, a first edition of the "Rime" of Pietro Bembo; that of Michael Angelo, a first edition published in 1628, and that of Vittoria Colonna, a second edition published in 1539.

College News.

PRESS OF N. A. LINDSEY & CO., BOSTON.

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It is not to be denied that at this particular time, with semester papers falling due and examinations approaching, each one of us has her own academic woes, and a great sufficiency of them; but this in itself seems to be a reason why each of us should endeavor to keep these woes to herself. It is certainly a great temptation, not only for those fortunate ones who are born with an intense interest in their work, but also for those who at the present time are having this feeling thrust upon them, to discuss the all-absorbing subject in spare moments, at meal-times, on the train, even at social functions. But it is not of particular interest to our next-door neighbor to learn at the breakfast table that we were obliged to cut our eight hours of sleep very short to finish a final paper; she was perhaps occupied at the same time in the same way, and is merely waiting for us to conclude the story of our wrongs to begin the recital of her own sorrows. We have all heard President Roosevelt's advice to "work hard while you work, and when you play, don't work at all;" but we make hard work of our play by bringing into it continually the strained academic atmosphere of this hardest and busiest time of the year. We have really comparatively little time in which we can conscientiously feel free from the "Lecture Room I attitude," and there are so many interesting subjects to talk about in these leisure moments. And if we feel impelled to discuss our work, it would surely be more interesting, as well as instructive, to our companions, if we were to tell them the subject of our paper, instead of the amount of reading it required and the number of weary hours we spent upon it. Each one of us knows how many subjects there are offered us here which we would like so much to study, but cannot crowd into our fifty-seven hours; and perhaps our friends may be taking these very courses which we have almost, but not quite time for, and would be very willing to be able to review their own knowledge after an examination "cram" by telling us a bit about the subject!

It is at this time of year, when especially the daily routine gives place to what is too often a day of judgment to the unwary, that this temptation to keep the unpleasant side of studies ever before us—and our friends—becomes almost irresistible; and these long-suffering friends would certainly have great cause for rejoicing if we should include in our New Year's resolutions the determination to lock the skeleton of our own academic sorrows securely in our own personal closet.

NOTICE.

Copy for COLLEGE NEWS should be in the hands of the editors by Friday noon of each week. It is desirable that all communications be written in ink rather than in pencil, and on one side of the sheet only. The departments are in charge of the following editors:

General Correspondence, Marie J. Warren
College Calendar, College Notes ..... Marian Bruner
Parliament of Fools, Music Notes, Society Notes ..... Clara A. Griffin
Free Press, Art Notes ..... Gladys Doten
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Alumnæ Notes ..... Miss Young

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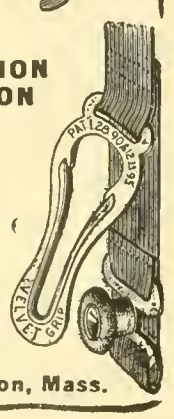

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COLLEGE CALENDAR.

Wednesday, January 24, lecture in Billings Hall, 4.20-5 P.M.
Thursday, January 25, at 7.30 P.M., regular mid-week prayer meeting of the Christian Association.
Sunday, January 28, 11 A.M., services in Houghton Memorial Chapel. Sermon by John H. Denison of Boston.
7 P.M., vespers with special music.
Monday, January 29, Alpha Kappa Chi dance in the Barn.
Wednesday, January 31, recital in Billings Hall from 4.20-5 P.M.

COLLEGE NOTES.

Some of last summer's visitors at Camp Wyonegonic, a summer camp for girls on Highland Lake, Bridgton, Maine, where several Wellesley girls and many Dana Hall girls have gone, had a reunion on Thursday, January 13. After visiting the College, the members of the camp had luncheon at the Wellesley Inn, where both dining-rooms were decorated with pine trees and hung with camp banners. More than forty were present.

Miss Anne Beecher Scoville addressed the Economics Club, Friday evening, January 19, on "Land-Hunger in Nebraska."

The mid-week prayer meeting for January 18 comprised several small services instead of one large one. Pomeroy and Cazenove met in Cazenove and Claire Jaquith led; Stone Hall and Simpson met at Stone Hall with Georgia Harrison as leader; the Hill meeting was conducted by Florence Plummer; College Hall, by Helen Segar; and the Village, by Elvira Slack. The object of this arrangement is to make the meetings more informal and thus reach each individual girl more directly. The practical and helpful subject, "Friendship," discussed at all the prayer meetings for the 18th, made it possible for each girl to bring some good thought to the others. It is sincerely hoped we may have more meetings of this kind in the near future.

"Up to Freddy," a short farce of two acts, was given by members of the College Settlements Association at Denison House on Thursday evening, January 18. The cast was as follows: Martha Hughes, Ray Tyler, Margaret Erwin, Dorothy Fuller, Christina Gurlitz, Katharine Scott, Winifred Finlay and Alice Jacobs. The play was greatly appreciated by the Denison House spectators and also by the Wellesley girls, quite a number of whom were present, chaperoned by Mrs. Hodder, Miss Philbrick, Miss Snow and Miss Rust.

The enthusiasm for indoor sports is necessarily limited because of our poor gymnasium accommodations. That there may be more interest and incentive to the winter's work, Miss Randall suggested that the class who won the cup should hang a class banner in the gymnasium. The class of 1908 therefore hung their beautiful silk one there, Thursday afternoon, January 18.

Miss Emily J. Hurd gave a delightful concert of chamber music in Billings Hall, Monday evening, January 22, Miss Hurd was assisted by Mr. Frank Currier, Violinist, and Mr. Bertram Currier, 'Cellist.

Miss Wythe, the principal of Wilbraham Academy, was the guest of Professor and Miss Whiting over Sunday. Professor Whiting attended with her the banquet of the Alumnæ of the Academy at the rooms of the Twentieth Century Club, Boston.

Whittier Hall, the residence of the women students of Barnard College, opened its doors to the women who attended the meetings of the learned societies which met during the holidays at Columbia University. Professors Whiting, Locke, Merrill, Montague, with Miss Davis, Miss Langford and Miss Burns, Miss Brown, '93, from Dana Hall and Miss Cannon, '83, from Harvard Observatory, gave quite a Wellesley atmosphere to the dining-room.

Professor Whiting spoke before the Astronomical Society on some features of the work at Wellesley and described a piece of apparatus devised by Miss E. R. Ellis for working problems in reference to the relation of daylight, twilight and darkness at different seasons and in different latitudes. The special feature of the meetings of the Physical Society was a lecture illustrated by his remarkable apparatus by Professor Bjerknes of Stockholm.

Miss Lucille Eaton Hill, director of physical training at Wellesley College, is taking charge of the development of practical effort toward raising health standards by means of physical training for the classes now forming at the Sorosis Annex, the club house in Lynn, which was given by Mr. A. E. Little for the use of the employees of the Sorosis Shoe Factories. Miss Hill was made honorary member of the Sorosis Annex Club at the first class meeting and at the two meetings thus far has given practical instruction in sitting, walking, breathing and resting—instruction which these women-workers have received with much interest and intelligence.

As Miss Hill has amply demonstrated in her successful work among the Wellesley students, increase of power comes through the increased vitality which results from correct methods of living. Miss Hill will continue to have oversight of the physical training in these Lynn classes, her instructions as to matters of daily hygiene and general gymnastics being carried out at the regular class meetings by a capable assistant.

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ART NOTES.

The Art Department has recently added to the small group of originals which form the nucleus of a museum collection, two examples of Mediaeval Italian painting.

Both these works were purchased in Siena during the past summer. The earlier is an excellent example of Italo-Byzantine work, being a panel painting, representing in two scenes the Crucifixion and the Death of St. Clara. The general disposition of colors gives a pleasing effect in spite of the crudeness and stiffness of the style. Pictures of this general character, often treating scenes of martyrdom and death, are found in great numbers in Italy, and are significant of the state of religious and artistic lifelessness immediately preceding the revival inspired by Saint Francis. Often they show decorative qualities of color and ornament which make them not unpleasing as altar decorations, notwithstanding defects of form and coarseness of feeling.

The second work is a fragment of fresco of the early fourteenth century, executed under the influence of Simone Martini. It represents a half length figure of Fortitude (Justice?) with upraised sword. Traces of the original color and gold remain, although the surface is badly marred and the underpainting is everywhere apparent. The fragment has been cut from the wall and set in a wooden frame. It is interesting to compare with the panel picture for the differences necessitated by the two methods of execution. The panel suggests the delicacy of treatment possible in work where adhesive juices were mixed with the paints and rapidity of execution was not essential. In the fresco method, as its name indicates, the work was executed while the surface of the wall was still wet. Necessarily in this work directness and breadth of treatment were essential and only the simplest planes of light and shade were attempted. Throughout the fourteenth and fifteenth centuries this was the favorite method for large schemes of interior decoration, and was given its final expression in the decoration of the ceiling of the Sistine chapel by Michelangelo.

Alumnæ who are interested in Art either as teachers or students, will be glad to know of the publication of two pamphlets by Mr. William Rankin, for two years an instructor in the Department of Art. The first, "Notes on the Collections of Old Masters, at Yale University, Boston Museum of Fine Arts and the Fogg Museum of Harvard University," is valuable in giving the attributions and criticisms of so able a connoisseur on works accessible at some time or other to most American students.

The second, "Outline for a Course in the History of Italian Painting through the Fifteenth Century" is based upon the outline of the course Art 3 in the Wellesley curriculum as given by Mr. Rankin in 1903-1904. Valuable in its original form, it has become more so by revisions and additions, resulting in an outline excellent as a practical guide in the study of Italian Painting.

Mr. Rankin is widely recognized as an expert in this field, and it is felt that many alumnæ will be glad of this opportunity to secure his notes. Both pamphlets are for sale by the Department of Art, at 25 cents each.

COLLEGE SETTLEMENT NOTES.

A HOLIDAY VISIT TO DENISON HOUSE.

We were very early, but even at a distance we could distinguish our destination by the crowd of small girls, sitting on the steps and curbing, or climbing over the little fence and reaching up on tip-toe to peep over the window sill at the wonderful tree within. "This is Denison House — that door there," they cried, seeming to know that it was our first visit.

After we had gone in and left our wraps, we took seats in the corner by the brilliant Christmas tree, where we could see the whole room with the rows of little chairs. Promptly at three the door was opened and the children began to troop in, each one showing a card of admission. They filed in very quietly, but soon they began with many exclamations to enumerate the beautiful ornaments on the green branches. Everybody was dressed in her finest array, from a little Italian in a new muslin dress, to a round-cheeked Swede with her dark dress hidden under a waiting-maid's apron, much too long, but perfectly clean.

As they sat waiting, the candles were lit and we took the opportunity of talking with various ones. "Oh, yessum, I got lots of things for Christmas, four in all," one little Mary told us. Annie, behind her, showed us a very shiny leather bag with shinier brass trimmings, which she "got for Christmas—and a basket, besides." "My brother, he got a—" but then somebody began to play the piano.

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Each child began to sing, regardless of the time when every one else was beginning; but at last, after two or three false starts they got well under way. There were more songs and a talk by Miss Dudley about the tree. While they were still sitting in their chairs, ice-cream and fancy crackers were given them. After every one who could had eaten her two dishes full, the chairs were pushed back and all—grown-ups or not—played games. Over and over again they went through their favorite one, "Farmer in the Dell," until you might have thought that farmers would have got wearied of choosing wives and children. But the whole long sequence was carried out with great glee, even by the "Cheese," who sang at the end as loudly as any:

"An' the cheese stands alone,
Hi-hip-alario.
The cheese stands alone."

Suddenly there appeared two or three "Teachers,"—for everyone, who was not a little girl, was a "Teacher,"—whose arms were filled with the Wellesley dolls. Before they were given out, Miss Dudley told how the girls out at Wellesley had dressed these dolls, "which was very kind of them, wasn't it?" The children looked at us, as if necessarily we must be from Wellesley, and shouted, "Yes, ma'am." "And what shall I say to them?" Miss Dudley persisted. It was hard to keep still and answer questions with those fascinating dolls in sight, but everybody joined in the "Thank yer." "And shall I wish them a very Happy New Year?" as she started to give out a doll. With a last hearty and breathless "Yes, ma'am," they trooped up to receive their dolls.

Then they discussed the comparative beauty of dark and light hair, and decided upon names and showed the peculiar superiorities, which they quickly found, of their own dolls over any other. At last, though we had not quite decided whether Rosy or "Teacher's" name were prettier and had not heard all that a pretty Italian mother, who was looking on, had to tell us, we had to leave. But we are going again, whenever we next have a chance.

J. G. Francis.

PARLIAMENT OF FOOLS.

STILL GRUMBLING.

To-day I saw a centipede
A-coming down the hall.
He looked both sad and sorrowful,
And answered to my call,
"There is no further use for legs,"
Mourned he, "in College Hall!" 1908.

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The Wood=Wind of the Symphony Orchestra.

The lecture given by Professor Macdougall in Billings Hall, Wednesday afternoon, January 17, on the Wood-wind of the Symphony Orchestra, gave a rare opportunity to the uninitiated to learn in a peculiarly illuminating way, something about the technical construction of the less-known instruments, and the manner in which they are played. The lecture was rendered the more interesting from the fact that the points made in regard to the various instruments were illustrated by musical selections by members of the Boston Symphony.

The orchestra is divided into three groups, the concussion, brass and string, and wood-wind instruments. Of these three classes the wood-wind are the most interesting. They are homogeneous in tone. Leybach and Schubert were especially fond of these instruments. The principal representatives of this class are the flute, soprano, the piccolo, high soprano, the clarinet and the bassoon, base.

The flute was described as an ancient instrument with a conical tube stopped at one end and without keys. It was improved by Theodore Boehm in 1832, and is now a cylindrical tube with keys, not a reed instrument. It is free from the upper partials save the octaves. This instrument is one of the most agile of the wind choir; the tone is round and soft in the lower registers, penetrating and even shrill in the upper; the chief beauty of the tone is its flashing quality. The flute is higher in pitch than the oboe and clarinet.

The piccolo is very like the flute; in fact, it is, roughly speaking, a flute of an octave higher compass.

The oboes, like the flute, are very ancient instruments with a conical tube, belonging acoustically to the octave class like the flute, but rich in upper partials and nasal in tone.

The English horn is the tenor oboe; the bassoon, the bass oboe.

Turning to the clarinet and bass clarinet we find that they are, in contrast to the preceding, comparatively modern instruments. They are acoustically described as having the odd-numbered upper-partials and are very rich-toned soprano or alto instruments, respectively, of a wider compass than the oboe. They have a cylindrical tube and single reed. The peculiarly sweet quality and richness of tone of the bass clarinet is especially to be remarked.

Professor Macdougall was assisted in his lecture by Associate Professor Hamilton at the pianoforte, and Messrs. A. Brooks, flute and piccolo; F. Mueller, oboe and English horn; O. Fritzsche, clarinet and bass clarinet; P. Sadoni; bassoon, members of the Boston Symphony Orchestra.

The themes played to illustrate the use of the various instruments were as follows:

1. Theme from Scotch Symphony.
   (Flute alone.)
2. Finale from the Fifth Symphony.....Beethoven
   (Piccolo and Pianoforte.)
3. Two pieces from Chopin.
   (Piccolo—Piano accompaniment.)
4. Theme from Schubert's C Major Symphony.
   (Oboe and Pianoforte.)
5. Piece for Oboe.
6. Dame Blanche.
   (Bassoon and Pianoforte.)
7. Pilgrim's March.....Mendelssohn
   (Oboe, Bassoon and Pianoforte.)
8. Piece for Bassoon.
9. William Tell, Pastorale.
   (Flute and Pianoforte.)
10. Theme from "Tristan".....Wagner
    (Bass Clarinet and Pianoforte.)
11. Minuet .....Mozart
    (Clarinet and Pianoforte.)
12. Birds Singing to Siegfried, from Wagner's "Siegfried."
    (Oboe, Flute, Clarinet and Pianoforte.)
13. Theme from Unfinished Symphony.
    (Oboe, Flute, Clarinet and Pianoforte.)
14. Piece for Clarinet, Piano accompaniment.

The lecture by Professor Macdougall in Billings Hall, January 25, will be a continuation of the same subject. The instruments considered will be the Brass Instruments of the Orchestra. Professor Macdougall will be assisted by Messrs. W. Hess, French horn; C. Merrill, trumpet and cornet; C. Hampe trombone; J. F. D'vorak, tubri.

All are invited to be present.

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Parliament of Fools Prize.

The editors of COLLEGE NEWS offer a prize of five dollars for the best Parliament of Fools printed in the NEWS before April first, 1906. The contributions should be submitted from week to week as usual and will be printed at the discretion of the NEWS Board. The prize will be awarded for one of those printed, by a board of judges consisting of Associate Professor Hart and two members of the Magazine board.

One contributor may send as many articles as she wishes.

This contest is instituted as an effort to raise the Parliament of Fools column to its former high standard.

FREE PRESS.

I.

Have you been grumbling ever since you came back from the vacation over the amount of work you have to do? If you are like a good many of us, you have been—and not only grumbling, but wishing for cuts, asking for extensions, finding nothing joyful in life but coming Saturdays, and vacations farther away.

Now, if we can spare a few minutes from our woes, suppose we stop and think how unhappy we are making ourselves,—to say nothing of the people who have to live with us. Do you remember what fun we all had planning our courses last spring, how we fussed over them, arranging and rearranging, trying to squeeze in, some way or other, all the courses we wanted so badly to take? This was going to be a hard course, we knew, but all the more delightful! That course we must have, for Miss ——— was to have it, and *she* knew just how to make us work! With such blithe thoughts we handed in our schedule cards, asked permission for sixteen hours with fear and trembling lest our request be refused, some of us, even, during the summer, longing to get back, and then,—and then—!!

The first piece of work that struck us shattered all our rosy dreams. A few, indeed, may have cherished theirs through September, and then the contagion of discontent caught them, undoing all but the "sharks," who knew too well what hard study means to be led astray by rose-colored speculations concerning the bliss to come.

Why is this gaping discrepancy between our advance theories and our practice? If we find such pleasure in anticipation, there must be some pleasure in reality that we somehow fail to grasp. When we make out a dance-order, our pleasure of anticipation is no delusion. Surely we have sense enough to enjoy in advance only what will really give us the pleasure we seek. Then why not, for the sake of our own happiness, try a little more conscientiously to get the good out of our courses that we know is there, requiring only a little steadiness of effort and a consistent cheerfulness to reveal it? We grumble out of habit,—wouldn't it be just as easy to form a habit of enjoyment, and instead of making ourselves unhappy by considering that we are abused, make ourselves decidedly happy by taking the joy from our work that we can all feel when we stop to think about it? 1908.

II.

There may have been some definite purpose in the mind or minds of the persons who numbered the recitation and lecture rooms, but to the mind of the average college girl it is not manifest. The alphabetical order comes the nearest to being the solution to the problem, but it is not to be invariably relied upon, for the student going from S to T must make her way from the west end of the second floor to the east end of the fourth floor. Also a letter of the alphabet is omitted occasionally. No room M is to be found. With these somewhat unaccountable exceptions the rooms from A to T are arranged in a more or less systematic order from the first to the fourth floors. But the law which governs the lecture rooms is yet to be expounded. Lecture Rooms I and II are on the fourth floor. To reach Lecture Room III we descend to the second floor, return to the third for Lecture Room IV and go again to the second for Lecture Room V. Perhaps this sequence may illustrate a law of mathematics; if so, we would wish that it might be taught to the Freshmen early in the year. Nor is it they alone who are continually confused. Even the wise Sophomores are occasionally at a loss to know where Bible is to be found and even the Faculty are sometimes to be seen inquiring the way to their classrooms! 1908.

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PREE PRESS—Continued.

III.

Is it not a wee bit selfish for one girl to monopolize a valuable book of reference which, for lack of space on the shelves, an instructor is unable to have reserved for class use? In these days, just before examinations, we owe it to one another to use every thoughtfulness which shall facilitate our work. Think of the number of girls who are taking our reading courses, and of the comparatively few duplicate volumes our library affords! Much time and temper is lost by waiting indefinitely for a book which, its usefulness to the holder finished, lies unheeded in some bookcase. Meanwhile a score or more of anxious girls wait impatiently for its replacement in the library alcove. It is many times a most convenient privilege to use a book at home rather than in the library, but like many other privileges it is liable to abuse. Can we not obviate this trouble by returning promptly to its place on the library shelves any book with which we have finished? 1906.

IV.

There isn't one of us who did not welcome with delight the news that the new elevator was really running. We thought of the time it would save, of the energy and patience that we could store away for use on other and more important things than the climbing of five flights of stairs several times daily. But this new elevator has proved a source of great worry and loss of time to some of us already, and the writer confesses that she would even be willing to climb stairs indefinitely rather than have so much noise just outside of the library door! To one, who, weary perhaps with much work, is trying to concentrate her interest on a report of the Massachusetts Bureau of Statistics of Labor or to differentiate the "Oxford group" and the "Cambridge group" with an eye to coming midyears, the jovial greetings shouted to friends who have missed the elevator are singularly lacking in charm.

"Hello!" a voice echoes and reverberates—"Sorry you missed it! See you on the fourth! Have you started your German paper yet?" And the girl left behind lifts up her voice in reply—"Gracious, no! I went to Bernhardt last night!" All very friendly and spicy, this—save to the weary plodder in the library, who begs for a little season of quiet, at least until the first of March! THE PLODDER.

THE DEUTSCHER VEREIN.

On Monday, January 15, in the Tau Zeta Epsilon House, the Deutscher Verein enjoyed an evening of especial pleasure in listening to a recital of German songs. The singers were Mrs. Comstock-Littlefield and Miss Elvira Scorgie, pupils of Mrs. H. H. Gallison of Radcliffe. The songs were exceptionally well rendered, the perfect German pronunciation arousing the admiration of the Germans in the audience, as well as adding greatly to the pleasure and appreciation of all the listeners. Mrs. Littlefield, who has a soprano voice of great beauty and clearness, was especially happy in interpreting the spirit of the songs, which were chosen from a wide field and demanded a great variety of vocal powers. Miss Scorgie's sympathetic voice, which was characterized by sweetness rather than power rendered the Kinderlieder with much feeling. Mrs. Ward who was at the piano, is an accompanist of rare ability.

The program was as follows:

Lied der Braut.....Schumann
Es weiss und rat es doch keiser.....Schumann
Mondnacht.....Schumann
Fruehlingsnacht.....Schumann

Mrs. Littlefield.

Drei Kinderlieder.....Taubert
Glockenturmers Tochterlein.....Loewe
Damon.....Stange
Madchen wollt ihr werden schoen.....Taubert

Miss Scorgie.

Wie Melodien zieht es.....Brahms
Zickeltanz.....Grieg
Zurischen uns ist nichts geschehen.....Harecki
Wiegenlied.....R. Strauss

Mrs. Littlefield.

SOCIETY NOTES.

At the regular meeting of the Shakespeare Society, held in the Shakespeare House, December 16, at 7.30 P.M., the following program was given:

Character of Malvolio.....Martha Hughes

Scenes from Twelfth Night, Act II, 4.

Duke.....Elizabeth Moore
Viola.....Louise Garford

Act III, 1.

Olivia.....Caroline Singleton
Viola.....Helen Edwards
Sir Toby.....Helen Knowles
Sir Andrew.....Charlotte Thomas
Clown.....Caroline Gilbert

Act III, 4.

Olivia.....Marion Carlisle
Malvolio.....Elsie Goddard
Maria.....Olive Smith
Servant.....Edna Moore

At a regular meeting of the Shakespeare Society, held in the Society House, Saturday evening, January 20, the following were received into membership: Mary Lee Cadwell, '06, Gladys A. Brown, '08, Helen M. Cummings, '08, Margaret Erwin, '08, Ethel V. Grant, '08, Jane S. Hall '08, Katherine Schopperle, '08, Lucy R. Tatum, '08, Teneriffe E. Temple, '08.

Among the faculty and alumnæ present were: Miss Pendleton, Miss Whiting, Miss Hart, Miss Young Miss Conant, Miss Bigelow, Mrs. Rothery, Mrs. Prince, Elizabeth S. Adams, '96, Bertha di Zerega, '01, Harriet Goddard, '02, Anne H. Miller, '02, Elvira S. Slack, '02, Ruth Huntington, '04, Ida Ellison, '05, Carolyn P. Nelson, '05, Jeannette S. Kelly, '04, Ida W. Kitchen, '04, Ruth S Hart, '04, Jane L. Burbank, '04, Bessie W. Allen, '04, Maud H. Arnold, '04, Alice W. Stockwell, '04, Helen M. Norton, '05.

At a regular meeting of the Phi Sigma Fraternity held in the Chapter House on the evening of Saturday, January 20, the following were received into membership: Jessie E. Legg, '06, Sue Barrow, '08, Edna M. Bruen, '08, Helen Curtis, '08, Alice W. Farrar, '08, Dorothy R. Fuller, '08, Katherine S. Hazeltine, '08, Isabel N. Rawn, '08, Constance M. Raymond, '08, Katherine H. Scott, '08, Emily Shonk, '08. Among the faculty and alumnæ present were: Miss Bates, Miss Brooks, Miss Montague, Miss Stark, Abbie S. Paige, '96, Oriana P. Hall, '03, Mary L. Loomis, '03, Amy W. Adams, '02, Ruth C. Wise, '03, Clara S. More, '04, Maria L. Dowd, '05, Helen L. Robertson, '05, Edith P. Ball, '05, Winifred Vandervoort, '07.

At a regular meeting of Society Alpha Kappa Chi, held at the Society House on the evening of Saturday, January 20, the following were received into membership: Mary Roberts, '07, Leila David, '08, Elizabeth Gordon, '08, Martha Grunewald, '08, Mary C. Harvey, '08, Elizabeth M. Niles, '08, Francena L. Noyes, '08, H. Catherine Paul, '08, Among the faculty and alumnæ present were: Miss Alice Walton, Daisy C. Dutcher, '04, Florence Smith, '00, Rosamond Clark, '03, Mabel E. Emerson, '05, Agnes H. Smith, '05, Georgina W. Sillcox, '05, Ellen R. Manchester, '05, Isabel C. Brown, '05.

At a regular meeting of Society Tau Zeta Epsilon held at the Society House, Saturday evening, January 20, the following were received into membership: Dorothy Hazard, '08, Elizabeth I. McMillin, '08, Margaret L. Peterson, '08, Eleanor Piper, '08, Dorothy Pope, '08, Eleanor J. Waterhouse, '08. Among the faculty and alumnæ present were: Fraulein Mueller, Miss Sherrard, Miss Hetty Shepard Wheeler, '02, Miss Laura A. Hibbard, '05, Warrene Roby Permar, '97, Grace Sutherland Leonard, '99, Grace Dennison Bancroft, '97, Maud Clark, '99, Lucile Reynolds Hall, '99, Rebecca N. White, '00, Marian W. Lowe, '02, Ruth Crosby, '04, Ethel Sullivan, '05.

At a regular meeting of the Agora, held in the Society House on the evening of Saturday, January 20, 1906, the following were received into membership: Jane C. Balderston, '08, Harriet L. Boyce, '08, Marian Durell, '08, Eleanor H. Little, '08, and Elizabeth V. Perot, '08. Among the faculty and alumnæ were: Miss Calkins, Miss Coman, Miss Miriam Hathaway, '97, Miss Edith H. Moore, '00, Miss Adele Ogden, '04, Miss Lilla Weed, '02, Mary G. Caldwell, '95, Clara Benson, '95, Helen Bisbee Rideout, '95, Mary Capen, '98, Abbie L. Condit, '95, Elizabeth A. Towle, '00, Mary Leavens, '02, Frances L. Knapp, '02, Louise Prouty, '02, Kate I. Lord, '03, Emily S. Brown, '04, Martha N. Brooks, '04, Nellie A. Hubbs, '05, and Elizabeth L. Camp, '05.

At a regular meeting of the Society Zeta Alpha held in the Society House, Saturday evening, the twentieth, the following were received into membership: Harriet Mae Batchelor, '08, Ruth Carpenter, '08, Katherine Dennison, '08, Lillian Drouet, '08, M. Adele Gray, '08, Margaret F. Jones, '08, Estelle E. Littlefield, '08, Roma L. Love, '08, Marian L. Mason, '08, Hetty N. Terry, '08, Ella M. Tilford, '08, Margaret Mills, '08, Marian Waugh, '08, Ethel Usher, '08, Elizabeth F. Woodson, '08. Among the faculty and alumnæ present were: Miss Burrell, Miss McCaulley, Miss Shackford, Elizabeth Stuart, '95, Katherine Nelson, '95, Florence Breed, '99, Pauline Sage, '01, Mary Tate, '01, Elizabeth Coleman, '04, Bessie C. Champney, '05, Jane S. Eaton, '05, Flora Humphrey, '05.

ALUMNÆ NOTES.

In addition to notes concerning graduates, the Alumnæ Column will contain items of interest about members of the Faculty, past and present, and former students.

The Wellesley Club of Philadelphia offers a scholarship of $175, to be used for a year's tuition at Wellesley. This aid will be given, under certain restrictions, to some student whose preparatory work has been done in Philadelphia. Inquiries may be addressed to Miss Jessie E. Allen, president of the Club; or to members of the scholarship committee, of which the chairman is Miss J. R. Beale.

Miss Emily Greene Balch, of the Department of Economics, and Miss Lilian Brandt, 1895, have articles on economic subjects in *Charities*, for January 6. Miss Brandt has a short article in *Good Housekeeping* for January on Means of preventing tuberculosis, and is also one of the contributors to the *Handbook on the Prevention of Tuberculosis*, issued by the Committee of the Charity Organization Society, which has charge of such work.

Miss Bertha E. Smith, 1890, is engaged in private teaching at her home in Scranton, Pennsylvania.

Miss Amy Morris Motherhead, 1891, it at present in Heidelberg, studying philosophy and psychology. Miss Motherhead will spend March and April in Italy, and return to America in May.

Miss Isabelle Howe Fiske, 1896, has a short poem, "A Swallow's Flight," in the *Booklovers' Magazine* for January.

Miss Edith Rosine Batt, and Miss Sara Louise McLauthlin, both of 1903, sailed December 28 for Germany, where they will spend a year in study and travel. Their address is care of Dresden Bank, Dresden, Germany.

Miss Sibyl Baker, 1904, is teaching in the Martha Washington School in Washington, D. C. She is living at home, 1728 Columbia Road, Washington. Miss Helen Rollins, 1904, is also teaching in the same school.

Miss Bertha Higman, 1905, is teacher of the eighth grade in the grammar school of Polo, Illinois.

Miss Fanny W. Bixby, formerly of 1908, is studying law under a private teacher in Boston. Her address is 15 Pinckney Street, Boston.

The following changes in address are noted:—

The address of Miss Johanna M. L. Pirscher, of the Department of German, is Schœneberg, Hauptstrasse 18, II, Berlin, Germany.

Miss Mary Caroline Smith, 1901, 256 Lafayette Street, Salem, Massachusetts.

ENGAGEMENTS.

Miss Helen M. Fitch, 1903, to Mr. Shirley S. Philbrick of Chicago.

DEATHS.

In Auburndale, Massachusetts, January 11, 1906, Rev. George Moulton Adams, D.D., father of Alice D. Adams, 1886.

In New York, January 1, 1906, Mrs. Emma Leavit Pealcdy, 1877.

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THEATRE NOTES.

BOSTON THEATER—Mme. Sarah Bernhardt.
Monday evening, "Adrienne Lecouvreur."
Tuesday evening, "Magda."
Wednesday matinee, "Camille."
Wednesday evening, "La Tosca."
Thursday evening, "Sapho."
Friday matinee, "Camille."
Friday evening, "Phedre."
Saturday matinee, "Fedora."
Saturday evening, "La Sorciere."

HOLLIS ST. THEATER—"Veronique" with Ruth Vincent.

TREMONT THEATER—Marie Cahill in "Molly Moonshine."

PARK THEATER—William Gillette in "Clarice."

COLONIAL THEATER—Viola Allen in "The Toast of the Town."

On Thursday afternoon, January 25th, at two o'clock, four of the plays of the Irish National Theater will be given public representation. These will be "The Lost Saint" and "The Twisting of the Rope," by Dr. Douglass Hyde; "The Saxon Shilling," by Patrick Colum; and "Riders to the Sea," by J. M. Synge. The plays will be presented under the direction of Mr. Clayton Gilbert with the co-operation of Mr. Isaac B. Rich. They will be given in the atmosphere and spirit in which they were written, and it it to be hoped that the unique occasion will be enjoyed by all students and lovers of the drama, and of what is novel and significant in literature. Wellesley students should have an unsual interest in these plays because of the recent visit to the college of Dr. Douglass Hyde.

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